3: Skrine G-3 (1922-1924) 1926 All Sinkiang All

of Kashgar, Yarkand, Khotan and even Keriya, it is still possible to pick up beautiful old carpets and ornamental metal-work, embroideries and other *objets d'art.*

In the course of some five years' service between Quetta and Kerman I had collected a number of specimens and acquired a little experience of the carpet-weaving industry of South-East Persia and Afghanistan, and I was therefore specially interested in the corresponding industry which had flourished for centuries at Khotan, or rather at Yurungkash and Lop near that town. Ninety-five per cent. of the specimens brought us were in bad condition, with the pile in many places worn right away, and we acquired only three of the genuine old Khotan flower-pattern rugs, together with about half a dozen pieces of more recent though still pre-aniline weave. Of the former the best, which measures 8 feet by 5 feet, is a fine specimen of the work of a hundred years or more ago. Its design is a most interesting mixture of Persia and China. The whole treatment—conventional flowers symmetrically arranged on a monochrome ground and enclosed in a broad-banded border—is unmistakably Persian; while the *besh gul* or five-rose *motif*, consisting of a straight stalk with three roses on one side and two on the other, though not (so far as I know) found in Persian or Turkish carpets, still belongs to the same *genre*. But many of the other details are Chinese, such as the wave- and key-patterns in the border and the *fleur-de-lis* interspersed in symmetrical groups of four among the roses.

The same blending of the Far with the Near East is found in the beautiful embroidery of Khotan, of which we picked up several good specimens. Here, too, scarcely anything that has been done within the last thirty or forty years is worth a second glance. The stitch chiefly used is the Turkish chain-stitch, which is not found in the embroidery of China Proper and is done with the *ilmek* or hooked needle of the Turki races. Some of the flowers, particularly the single sprigs, as well as the "feel" of the whole composition are Western. But the wave- and cloud-patterns, the butterflies and some of the flowers such as the purple iris, are definitely Chinese.

Apart from the silk needlework of Khotan, there is the gold and silver embroidery on velvet for which Kucha in the north has been famous for generations. The industry is still alive, though the materials are imported, the thread from India and the velvet from Russian Transcaspia. Women's indoor

3: Skrine G-3 (1922-1924) 1926 All Sinkiang All

caps are the chief article of manufacture. Really old specimens are exceedingly rare, and we were very fortunate in lighting upon six circular medallions, about ten inches in diameter, of green velvet embroidered in gold and silver with a Persian floral design. These, I was told on good authority, once adorned the State robes of the indigenous Princes of Kucha. Here again, though the design as a whole is Persian, there is a touch of China in certain parallel wavy lines, while the use of circular medallions in embroidery on robes is itself a Chinese device.

It was extraordinarily interesting to find, persisting in the south of the Tarim Basin right up to modern times, that same cultural mingling of Persia and China with the indigenous element which marked the sixth and seventh centuries of the Christian era, when the T'ang Emperors ruled the Middle Kingdom and the last of the Sassanids reigned in Zoroastrian Iran.[1] In nineteenth-century Khotan we have a rug of Turkish weave with a design in which the colours and patterns of China and Persia are closely intermixed. We find also an embroidery with a peculiarly Turkish stitch done on Chinese silk or Bokharan velvet and showing designs in which Chinese and Persian art are represented in almost equal proportions. There could be no more striking illustration of that peculiar feature of the Tarim Basin's history, the cultural mingling of East and West, to which I referred at the beginning of this chapter.

But carpet-weaving and embroidery were not the only arts in which bygone Khotan excelled. Among the most attractive products of its craftsmanship were brass and copper household utensils decorated with elaborate floral designs in pierced metal work. This is another lost art, for though teapots and water-jugs of graceful shape are still made, their only decoration is a rough chasing of lines following the curves of the pot. The old pierced metal work, four specimens of which we were fortunate enough to secure, is strongly reminiscent of the similar work in silver and copper still done at Isfahan. Here I could detect no Chinese influence, probably because the *chainak* (tea-pot) and *aftaba-lagan* (jug and basin

[1] Cf. the discoveries made by Sir Aurel Stein in the seventh-century cemetery at Astana, near Turfan, of fine figured silks both in Chinese and in pure Sassanian style ("Geographical Journal," June, 1925, p. 492); also the Sassanian embroideries on damask found in the Cave of the Thousand Buddhas near Tunhwang ("Ruins of Desert Cathay," Vol. II, p. 208).

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286 Khotan is the most famous of the cities in Sinkiang in the
531 production of the famous oriental rugs, in needlework and also
199 in metal works (Kashgar and Yarkand are also important centers of rug weaving). The design of many of the rugs is a most interesting mixture of Persian and Chinese styles. The whole treatment is unmistakeably Persian, though many small details are Chinese. The same blending of the Far with the Near East is found in the beautiful embroidery of Khotan. The stitch chiefly used in the embroidery is the Turkish chain stitch, which is not found in the embroidery in China, but the wave and cloud patterns, the butterflies and some of the flowers are definitely of Chinese design. Khotan is also famous for its craftsmanship in brass and copper household utensils decorated with elaborate floral designs in pierced metal work.

328 531 415

286 294 531 [199] Kuch in the north has been famous for generations for the gold and silver embroidery on velvet. Women's indoor caps are the chief article of manufacture. The design as a whole is Persian, but the use of circular medallions in embroidery on robes is a Chinese device.

53 517 199 198 There has been a tremendous decline in all these works of art and articrafts in the present century, mainly because of the availability of factory-manufactured cheap objects of daily use, from both Russia and China proper. Thus, the carpets of Khotan and the surrounding country are slowly disappearing, and their quality has gone down. The expensive handmade items are replaced by the cheap materials provided by modern industry. The class of artists and artisans has declined, since it is impossible for them to compete with new imported products.

517 532 199 668 The artistic expressions inspired by the new Communist regime are totally different from the old indigenous ones. They center around paintings and statues glorifying the present-day leaders, and describing episodes from the life of the newly "liberated" working class. Nothing could be more foreign to the spirit and traditions of the Eastern Turkis.

E. Music and Dance

533 529 The taste for music and dance is highly developed in Sinkiang, and it constitutes the main means of entertainment for important social occasions. There are professional musicians (maghmatchi) organized in bands of three or four individuals, available for hire. At many public feasts, a band is hired for entertainment. The musicians chant as they play their instruments. The tunes are simple, composed primarily for accompaniment to the dance, or, more often, improvised. To the Western-trained ear, both tune and rhythm are monotonous.

534 [199] Most of the musical instruments used in these bands are of Persian origin. Grenard lists the following instruments:

Doutar—a long guitar with two strings.

S
392 Five tractor repair works were under construction in 1955.
493 Each plant will have sixteen or fifteen mechanized worships. When completed, they will be able to repair as many as 475 tractors and combine harvesters each year in addition to making other farm tools and spare parts.

S
329 There are scattered reports on other industrial developments
398 in Sinkiang, such as: (1) the August First Iron and Steel Plant,
399 (2) the October Motor Car Repair and Assembly Shop, (3) the
256 Urumchi Automatic Electric Plant, (4) the modernized August
288 First Flour Mill, (5) the Khotan Silk Factory, (6) Houcheng
399 Airplane Manufacturing Factory, and (7) more than a dozen
239 animal products processing plants, which process skins, furs
439 and intestines for the purpose of exporting them to the Soviet Union. But detailed information on these projects is not available.

N S
121 5. Handicrafts.
178 The foregoing analysis concerns itself with the development
463 of modern industries in the Northwest under the Communist regime. But handicrafts still play a very important role in this
N area as they do in other parts of the country. According to a
463 1951 report, the main handicrafts in the Northwest were as follows:

N S
(1) Cotton cloth. A side line of the peasant, it was produced practically everywhere in the area. However, the more important producing districts are: 1. Sian, Paochi, in Shensi, 2. Tienshui, Ho-hsi and Min-chin in Kansu, and 3. Turfan, toqsun and Aqsu in Sinkiang. In terms of quantities, the total annual output in Shensi is approximately 3,779,670 pieces; in Kansu, 3,505,760 pieces; in Sinkiang, 4,400,000 pieces.

N S
(2) Pottery. The annual output of pottery in the Northwest amounts to over 4,000,000 pieces. Of that amount Shensi produces more than 3,000,000 pieces, Kansu, 500,000, Ninghsia, 200,000, and Sinkiang, 50,000. The more famous pottery-producing districts are: 1. Huang-pao-chen and Chen-lu-chen in Tung-chuan, Shensi, which have been famous since the Sung Dynasty, 2. Yaokai in Yung-teng, Kansu, 3. Ah-kan-chen, Lanchou, Kansu, and An-kou-yao, Hua-ting, Kansu. The production consists mainly of pots, bowls, tea-pots, plates and tea-cups.

N S
(3) Paper. While paper is manufactured in many places in this
463 area, the more important paper-producing districts are: 1. Nan-
289 cheng (Han-chung), Shensi, 2. Khotan, Sinkiang, 3. K'ang-cheng and Tien-shui, Kansu, and 4. Ying-chuan, Ninghsia. The main varieties are as follows:

N
(a) The "rough-edge" paper. Usually used as a writing paper, it is produced and consumed mainly in Shensi. The annual output is about 192,490 bundles.

(b) The "Flax paper." It may be made of white or black flax,

and is used mainly for wrapping. The annual output of the white flax paper is about 966,870 bundles, and that of black flax paper is 3,982,480. Part of this is exported to Szechwan, Hankow and Anhwei.

(c) The "improved" paper. It is produced and consumed mainly in Kansu, at the rate of some 300,000 bundles per year.

(d) The "mulberry-skin" paper. It is produced and consumed mainly in Sinkiang, at the rate of some 565,977 bundles a year.

(4) Bamboo articles. A side-line of farmers, they are made in many places, especially in Hua-hsien and Han-chung, in Shensi and Min-hsien, in Kansu. The annual output is estimated as follows: (1)farming implements, 29,280 piculs, (2) sieves, 132,300, (3) large bamboo baskets, 480,000, and (4) small bamboo baskets, 27,000.

(5) Straw hats. Also a side-line of farmers, they are made in many places, especially in Feng-hsiang, Wei-nan, Lin-tung, and Chang-an, in Shensi. The annual output in Shensi alone exceeds 1,377,900 hats.

(6) Brooms. They are made mainly in the districts near Mount Chung-nan, such as Mei-hsien and Chang-an. The annual output exceeds 800,000 brooms.

(7) Straw mats. They are produced mainly in Sui-te, Shensi, Chang-i, Kansu and Ninghsia City, Ninghsia. The annual output exceeds 3,000,000 pieces.

(8) Wooden rakes. One of the main farming implements in the Northwest, they are made mainly in Chang-an, Pu-cheng and Tung-chuan, Shensi. The annual output is about 88,000 pieces.

(9) Iron utensils. They are produced mainly in Pao-chi and Feng-hsiang in Shensi, and Tienshui in Kansu. The annual output is about 76,000 counts.

(10) Carpets. Carpet-making is one of the main handicrafts in Sinkiang. The carpets come in various sizes, up to eight by sixteen feet. The annual output exceeds 10,000 square feet. Of that quantity, some six thousand square feet is exported to India, Afghanistan and Soviet Russia and the rest is sold locally or to other provinces in the Northwest.

6. Evaluation and Prospects.

For the time being, the Communists seem to have concentrated on two things in industrializing the Northwest, one being the cotton industry in Shensi and Sinkiang, and the other being the oil industry in Kansu, Sinkiang and Chinghai. From the economic point of view, these developments are not unnatural, because Shensi and Sinkiang have been famous for their raw cotton, and the oil reserve in China is largely located in the Northwest.

While the present industrial development in the Northwest may not appear so impressive, this area will probably become